

News of the Theaters, Music,

All communications and cuts for use in this department must be in the office of The Republican not later than 7:30 o'clock on Thursday evening.

DRAMATIC EDITOR

BY MAITLAND DAVIES

Most interesting of the events of the week was the withdrawal of Parker Woodman from amusement circles in Phoenix and the transfer of the Empress to a new management. Just what is to become of the Elks is still unsettled; but it is quite unlikely that any attractions will appear there before February. The new managers of the Empress are men who have had extended experience in the picture game and they promise to make the good old theater a force to be reckoned with. There can be no question as to the value of the location, of the Empress and at the prices they propose to charge, ten and fifteen cents, they should build up a great following for the old house.

Romaine Fielding and the Lubin Co. will come to Phoenix this week to spend a season in the valley for the purpose of making moving pictures. As everybody knows, the Lubin Company is one of the foremost organizations in this country and Mr. Fielding has a most enviable reputation as a director. The only strange thing about their coming is that some company of equal prominence has not been here before.

Conditions in and about Phoenix are ideal for moving pictures. The wonderfully clear atmosphere and the perpetual sunshine are the breath of life to a movie concern. The scenery in and about the Valley is especially well adapted to a concern of this kind and we look for some remarkable results to be obtained.

It will not be the Lubin Company alone that will benefit by their coming to Phoenix, the whole valley will reap great good through the advertising it will receive and Phoenix will be put on the map in a manner in which it never has been before. It is to be hoped that the city will realize the good to be obtained and that everyone will do all in their power to make the stay of the company a long one.

English Opera Fails Again.
With the closing of the Century Opera Company last week, another demonstration is given of the fact that English speaking people do not care for grand opera in English. In spite of the fact that they gave the most elaborate and altogether satisfactory productions that have ever

been sung in the English language, that they had the backing of the most influential body of musical men in this country, the directors of the Metropolitan Opera Company and the use of artists and scenery controlled by them, the Century Company under the management of the Aborns lost many thousands of dollars last season, and this year the losses have been so colossal that even the multi-millionaires behind the scheme cried enough.

It was thought that by shortening the New York season and sending the company on tour, playing engagements in Chicago, St. Louis, Cincinnati and Pittsburgh, as well as possibly two or three smaller cities, the losses might be reduced; but business in Chicago became so bad that even that faint hope vanished and the company disbanded.

It is peculiar that the people will not support an enterprise of this kind. The Century Company was the means of bringing before the public many American artists of noted ability; it was the means of demonstrating that the home bred artist was far above the average of artists to be found throughout the universe—that American methods were good methods and that singers trained at home were capable of just as good work as those trained abroad, in many cases better; but it also demonstrated the fact that one had to go abroad and get a reputation before the American audiences would pay much attention to them. Why?

"Wally" McCutcheon, V. C.
It is a long way to Tipperary, it would seem an even longer way from the dancing parlors of Broadway to the trenches of Ypres and the Victoria Cross, the most sought after of all decorations for bravery. Yet this road has apparently been travelled by Wallace McCutcheon if a dispatch to a New York paper is authentic.

Even if they have not been privileged to see him dance in the flesh, hundreds of Phoenixians will remember his dancing in film form at Hart's "Wigwam" last winter. It seems that "Wally" tired of the dancing game and left the Broadway that loved him so well to try and find more action at the front with the British army. He managed to get to the front alright and a few days ago when the Germans were trying to cross a bridge at Ypres, he was assigned with a detail of engineers to blow up the bridge. Under a heavy artillery and infantry fire the little band approached the structure in a few sprints and small barges. Most of the party were shot or drowned in the river; but one boat with McCutcheon and a few men succeeded in reaching the bridge, exploding a charge of gun cotton under the structure, completely destroying it. "Wally" was the only man in the boat who returned to the south bank unscathed and he had to row the boat with its wounded and dying men under a rain of shells to the shore.

The departure of McCutcheon, who is an American citizen, for the war created great surprise on Broadway and the news of his brave feat and its reward, if authentic, will be received with delight by hosts of people, for he is one of the most popular members of the Lambs and a great public favorite.



Laura Sawyer in "One of a Million."

A Novel First Night

The presentation of "Sinners" for the first time on any stage at Sing Sing, penitentiary on Christmas night, marks something absolutely new in the line of first productions. Many new plays have been tried on the dog but it remained for William A. Brady to make the experiment of trying out a new one on convicts.

Thomas Mott Osborne, the new warden of Sing Sing, is a man of very advanced ideas as to the treatment of prisoners and an ardent advocate of prison reform. When Mr. Brady suggested that he would be glad to put "Sinners" before the convicts for the purpose of judging its value as a play and at the same time give pleasure to the inmates of that noted prison—to say nothing of the free advertising he would get out of it—Warden Osborne accepted enthusiastically and the prison chapel was made a theater pro tem and the whole production was transported there and the try out took place on schedule.

It is more than safe to say that no first night performance was ever viewed by so strange and attentive an audience and the effect of the play on the convicts was profound, apparently, however, Brady has not a great deal of faith in the judgment of his audience as to the value of his play for he has transported it to Wilmington, Del., for a week's further trial before bringing it in to New York. Whether the play is a success or failure, it was one of the greatest Press Agent stunts ever put through and will bring thousands of dollars worth of free advertising to the brainy manager. Whatever the final judgment on "Sinners" may be, it will certainly be the most talked of play in the country for some time to come.

"Hello Broadway" Is Hello Cohan.
It begins to look very much indeed as though George M. Cohan were a "Hello Broadway" which was pre-little more than human, for it hardly seemed, for the first time anywhere, seems possible that any mere man at the Astor theater on Christmas

night is described by Hector Turnbull of the Tribune as "A labyrinth of most delightful travesties on almost all of the current plays on Broadway." The plot Mr. Cohan states, is concealed in a hat box and the hat box is pursued through the entire play only to be discovered, quite empty, at the finish.

In all the long series of successes he has been responsible for Mr. Cohan has never received such an ovation as that which greeted him on Christmas, the great audience lost all control of itself and yelled and stamped and made more fuss over him than a political convention usually does over a favorite candidate, and, for once at least, the irrepressible George M. was not phased.

Along with Cohan, who is responsible for the words, music, dancing, staging and everything else connected with it, "Hello Broadway" brought William Collier back to his own and the critics agree that he has never been more humorous than when he appeared, "dressed in striped underwear covered with a gauze nightie, standing in the firelight, trying desperately hard to look like Pauline Frederick in 'Innocent'."

Christie Will Star Again

The news that Christie MacDonald, best loved and most competent of all native prima donnas, will star again this season under the direction of Ayler and Laescher, her old managers, will be welcomed by thousands of theatergoers throughout the land. Miss MacDonald, who is in private life Mrs. Harry Gillette, retired from the stage last season for family reasons. Her small daughter, who is named after her illustrious mother, has just sent out her first Christmas cards and Christie will be back on the boards again in a new Melrose opera before the season is over, after that she will appear in a Scotch comic opera written especially for her.

"Home, Sweet Home"

It took a man like D. W. Griffith to place in film form the life, work and death of John Howard Payne, whose immortal "Home, Sweet Home," touches every heart.

The photoplay shows John Howard Payne as he left his home at Easthampton, Long Island, to go on the stage; his success there and final failure and imprisonment for debt. We then see him go abroad to England where he writes plays and finally is forced to sell them all in a bundle to a producing manager for a few hundred dollars. He is shown at the height of his success, at the time of his love affair with the widow of the poet Shelley and of his subsequent flouting by that lady for his more successful countryman and rival in love as well as in letters—Washington Irving. His flight to France, his writing of "Home, Sweet Home," his return to the land of his birth, and, at the last, his death while American consul at Tunis, alone, unmourned and unmissed, all are shown—and then the death of his mother, disappointed and grieved that her beloved son had done so little for the world.

Next, in a series of little "slices out of life," we see the error his mother made in believing her son had died leaving nothing. The strains of Payne's immortal song have echoed and re-echoed round the world, and all classes and races of men and



WINFIELD R. SHEEHAN
A Motion Picture Man of Rare Force, Who Has Devoted His Energies to the Development of the Silent Drama

could be responsible for the uninterrupted string of successes that has greeted this young man in the past few seasons. If he were just the common or garden variety of human, the triumph of "The Miracle Man" would have sufficed him for a season; but he must needs revert to his first love Musical Comedy—the vehicle which made him famous throughout the country as the Yankow Brodick comedian. Evidently he wanted to show the public that he had never really tried to do anything very much in a musical comedy way and that when he really wanted to, he could make Broadway sit up, rub its eyes and



The Patchwork Girl of Oz at the Arizona

Empress Theater

New Management

New Popular Prices
10 cents and 15 cents

PROGRAM FOR SUNDAY

The following bill of high class film production will be shown. A strong feature in five parts, entitled: General Film Co. Presents Kalem's Photo-Play Masterpiece

The Boer War

Based upon the Historic Struggle between Britain and Boer.

The new management wishes to announce to the public that it has adopted the

Popular Prices, 10c and 15c

Arizona Theater

TODAY

Laura Sawyer

in that Wonderful Drama

"One Of A Million"

Matinee Today at 2:30

Coming: "The Patchwork Girl of Oz."

manner the fact that good dramatic stock can be made popular and they are entitled to all the good things that come with success.

Tomorrow night "Niobe" will be the offering and on Thursday and for the balance of the week "Cameo Kirby" will be presented.

THE EMPRESS under its new management makes its first bid for popularity with an elaborate Kalem photoplay, "The Boer War." It is a tale of great interest in five reels and tells a story of the struggle between Great Britain and the Boers in South Africa. The picturesque African Veldt offers opportunity for unusually interesting photography and the play is replete with action. In a long line of exceptionally good offerings the General Film Co. has had nothing more attractive for its patrons than this.

THE ARIZONA, under the direction of Harry Nace, one of the brainiest picture men in Arizona, continues to present a series of pictures that are a continuous delight to its patrons. If the Arizona is doing a consistently big business, it is because its offerings are such that the people cannot well afford to miss any of them.

Today and tomorrow, Joan Sawyer, in "One of a Million," a World



EARL METCALFE
Leading Man of the Lubin Company, Who is A Great Screen Favorite

Wednesday and Thursday, Jan. 6 & 7

D. W. GRIFFITH PRESENTS

"Home Sweet Home"

with cast of 25 leading Photo-Play Stars, Six Reels

LION THEATER

COLISEUM THEATER

Home of Vaudeville

COMING TUESDAY

Dave Johnson

Vaudeville's Versatile Entertainer

Young & Lee

Musical and Acrobatic Dancing Duo

Two Harris

Comedy, Novelty Skating Pantomime

Four Reels of Best Pictures

THE BEST ORCHESTRA

Prices always the same 10c and 20c.

COLUMBIA THEATRE DE LUXE

LAST TIME TONITE

Pierre of the Plains

Coming up, that side splitting farce, NIOBE. Get your reservations early.

REGALE

5c and 10c Admission

Today

TODAY

Christy Mathewson

IN

Love and Baseball

In Two Parts

Under Arizona Skies and Little Billie Jacobs in

A race for life A Screamingly Funny Comedy